

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
DECEMBER NINETEEN TWENTY-SIX



TRAFALGAR SQUARE. DRAWING BY MUIRHEAD BONE  
GIFT OF MRS. CHARLES NETCHER. SEE PAGE 118

## MODERN DRAWINGS

THE corridors of the entire second floor are now given over to what is perhaps the most generally representative collection of modern drawings in this country, drawings which attest the connoisseurship of the donors. Among the most interested collectors, as witnessed by their gifts and loans, are Miss Kate S. Buckingham, Mr. and Mrs. Potter Palmer, Mr. Robert Allerton, Mr. and Mrs. George F. Porter, Mrs. J. A. Edwards, Mr. and Mrs. Charles Netcher, Mrs. Lewis L. Coburn, Mr. Arthur Heun, Mrs. Julius Rosenwald, Mr. and Mrs. C. J. Hambleton, Mr. and Mrs. Francis Neilson, Mr. David Adler, and the Friends of American Art.

As yet the central and eastern European countries are but meagerly represented, but the two nudes by the German, George Kolbe, are evidence of the high quality of these schools. The Russian drawings in our collection have been mostly studies of costumes and scenery and are now hung in the promenade of the Goodman Theater, although the large drawing of a woman's head by Bakst is still shown on the south side near the Italian sculptor Faggi's red crayon sketches.

The French and English groups occupy respectively the southwest and southeast corners of the second floor. Drawings by Gauguin, Rodin, Daumier, and Forain are notably fine, and those by Guys, Pissarro,

Degas, Renoir, and Steinlen are also important. The French collection has, however, been split up, certain works illustrating similar tendencies having been hung along the north passage outside the Birch-Bartlett gallery of modern paintings. In this group are exceptional examples by Derain, Picasso, Toulouse-Lautrec, Maillol, Modigliani, Ferat, Dufy, Laurencin, Pruna,

Seurat, Poupelet, Utrillo, Valadon, Redon, and Matisse, and also a few studies by artists of other nationalities, e.g., Severini (from the Quinn sale) and Brancusi, Italian; Mestrovic, Yugoslav; Hodler and Thevenoz, Swiss.

The American section on the northeast side contains few examples by men who might be said to be working along the lines of the foregoing, but among these a Maurice Sterne and five or six Bellows are excellent examples, while the Rockwell Kents are in this artist's well-known woodcut manner. Marin, Sheeler, Davies, and Demuth are represented by



VIRGILIUS THE SORCERER. DRAWING BY AUBREY BEARDSLEY. GIFT OF ROBERT ALLERTON

fine color drawings in this group.

The corridor in the southeast corner devoted to the English school contains the names of artists with modern tendencies, such as Augustus John, Eric Gill, James Pryde, John and Paul Nash, Derwent Lees, Roger Fry, Duncan Grant, and J. D. Innes. Beardsley's drawings and those of Ricketts, Philpot, Schwabe, and Muirhead Bone, particularly the first and last named, are beautiful examples, even though they are in what might be called the second rank of

modernity, or, let us say perhaps, styles more peculiarly individual.

Recently there have been added a number of gifts by Mrs. Emily Crane Chadbourne. These bring to the collection such distinguished names as Charles Conder, Gwen John, Max Beerbohm, and Gordon Craig, while quite exceptional drawings by Gauguin, John, Matisse, and Davies, men already in our collection, strengthen their representation. These various schools and their exponents will be discussed at greater length in future issues of the BULLETIN.

W. Mc K.

### THREE JAPANESE PAINTINGS OF THE TOSA SCHOOL

THREE small paintings of the Tosa school have recently been added to the collections of the Art Institute by Martin A. Ryerson. They may be assigned to the early part of the Tokugawa period (1603-1868). During that time, there was a general revival of all of the arts, including that of painting done in the manner of the one of the early schools known by the name of Tosa. This school was founded in the thirteenth century by Fujiwara Tsunetaka, who bore the title of Tosa Gon no Kami. In contrast to the earlier schools of painting, which were mainly concerned with depicting Buddhist deities, portraits of Chinese saints and sages, famous priests, and landscapes in the Chinese style, the Tosa school was thoroughly Japanese in choice of subject and in method.

It is one of the main branches of the Yamato-ye school, a name meaning "Japan-picture," a term which was introduced in the late twelfth century to distinguish paintings done in true Japanese style from those which followed the Chinese models. Figure painting on long horizontal scrolls became very popular during the Fujiwara and Kamakara eras (late twelfth and thirteenth centuries). At that time the life of

the courtiers at Kyôto was very luxurious; and all the arts, especially that of literature, flourished to a marked degree. These long painted scrolls, called *makimono*, often illustrate famous romances or actual historical incidents of that period, sometimes entirely presented in picture form and again in combination with the written text. Many of the early Tosa painters were inspired by the court romance, "Genji Monogatari," a tenth century novel recently translated by Mr. Arthur Waley of the British Museum under the title of "The Tale of Genji." It deals with the adventures of a young prince, and gives a most vivid picture of the over-refined and luxurious conditions in the court at Kyôto. This romance, in combination with the paintings left by Tosa painters, makes life during the Fujiwara era a very real thing in spite of its artificialities.

Some of the peculiarities which distinguish the Tosa school may be easily traced to the life of the period. The stiff conventionalism used to depict the costumes of courtiers developed from the fact that the robes of both men and women were voluminous, and of the heaviest brocades. Since the women often wore fifteen or twenty garments, one over the other, the drapery naturally fell in stiff, set lines. Faces of both men and women were heavily painted, and shaven eyebrows were replaced by two painted dots on the forehead. This mask-like effect the Tosa painter gains by what has well been called the "thread-like eye" and the "key-like nose," giving the effect of an expressionless face. The hair of the women fell in heavy black cascades over the trailing robes, and noblemen crowned their formal hair-dress with odd caps, *kammuri* and *eboshi*, usually made of starched horsehair or lacquered fabric.

A naïve innovation resorted to by the Tosa school is the leaving off of roofs in order to depict the interior of buildings, thus exposing not only the scene within,



THE FLIGHT OF THE SPARROW.

JAPANESE PAINTINGS OF THE TOSA SCHOOL. GIFTS OF MARTIN A. RYERSON



GENJI AND OBORZUKIYO.

but the floors and frame constructions, the mats covering the floors, the rolled-up bamboo curtains and the overhanging latticed eaves. Unnecessary detail is blotted out by bands of clouds painted in varying shades of gold, flecked with bits of gold leaf cut in different sizes.

Our three paintings are small, approximately  $8\frac{3}{4}$  by  $7\frac{3}{4}$  inches. While they may have been painted as separate units, parts of a series intended for an album, it is more likely that they have been cut from a *makimono*, since the accompanying text outlining the subject matter is not in poem form, but is the running thread of a continuous story.

Each painting illustrates a scene from the romance, "Genji Monogatari." The first one is taken from the fifth chapter, entitled "Murasaki." This is the name of one of the leading characters in the story, a young girl with whom Prince Genji became enamored at first sight and later made his wife. Here we see Genji and his attendant, Koremitsu, lingering outside a brown brushwood fence overhung by blossoming cherry trees partly covered by golden clouds. The prince is peering through the fence.

The authoress, Murasaki Shikibu, de-

scribes the scene thus: "In the western wing, opposite which he was standing, was a nun at her devotions. The blind was partly raised. . . . Two very well-conditioned maids waited upon her. Several little girls came running in and out of the room at play. Among them was one who seemed to be about ten years old. She came running into the room dressed in a rather worn white frock lined with stuff of a deep saffron color. Never had he seen a child like this. What an astonishing creature she would grow into! Her hair, thick and wavy, stood out fan-wise about her head. She was very flushed and her lips were trembling. 'What is it? Have you quarreled with one of the other little girls?' The nun raised her head as she spoke, and Genji fancied that there was some resemblance between her and the child. No doubt she was its mother. 'Inu has let out my sparrow—the little one that I kept in the clothes-basket,' she said, looking very unhappy."

The overturned cage may be seen just behind the child standing within the open room. The sparrow flies away at the left over a soft green hillock, toward a waterfall and stream. The base of the cage and the elbow-rest on which the nun leans

reproduce in their detailed painting the fine lacquer work of the period. The costumes of all the figures are drawn with minute care. The servant is in green. Genji wears the full brocade trousers of white, patterned in black, partly covered by a coat of light red, entirely brocaded in a fine gold design. On his stiffened cue is perched the nobleman's hat, called *eboshi*. Delicate hair-like lines of gold outline the patterns on the women's dresses, all of them white except that of the seated figure which consists of a transparent robe over layers of pink and saffron undergarments.

A very romantic incident told in Chapter VIII is the subject of the second painting, where Genji stands in a court costume of white brocaded in black, and wearing his princely hat of *kammuri* shape. The painted dots, replacing his shaven brows, his "thread-like eye and key-like nose" perfectly reproduce the mask-like effect so desired in Fujiwara days. It is early dawn. The waning moon is disappearing in a dark blue sky broken by golden clouds, against which the blossoming cherry trees show a delicate pink and white. Princess Oborozukiyo, turning to the right, holds a folding fan, which she is about to present to the prince as a memento of their romantic meeting. Standing as she does with her back to the onlooker, the full splendor of her many robes, mainly in white and varying shades of pink, shows to advantage.

Her long court trousers of scarlet silk trail over the green mats on which she stands. She is also wearing the peculiar garment known as *mo*, an apron of white gauzy material which hangs down at the back. The design of formalized waves washing on pine-clad shores is delicately painted upon it in black, rose, and green.

The third painting is not accompanied by any text. Its subject, however, seems to be drawn from Chapter XXXVI of the same story. According to the text, Genji is now a much older man. He has been made guardian of Josan-no-Miya, who is the mother of a small son who lives with her in the palace. In the picture Genji is moving from an open room on to a balcony



GENJI, JOSAN-NO-MIYA, AND PRINCE KAORU.  
JAPANESE PAINTING OF THE TOSA SCHOOL  
GIFT OF MARTIN A. RYERSON

fronting a plum garden. He is being detained by the child, who grasps the hem of his coat. Two attendants are at the lower right, while Josan-no-Miya herself sits in quiet dignity within a raised recess before which hang white brocaded silk side-curtains and a rolled-up bamboo curtain. Her voluminous robes lie in sweeping folds about her. Her expressionless face is set off by her black hair, the front locks of which hang forward over her shoulders. The delicate texture of her over-robe reveals a wealth of garments beneath in several shades of pink and red. The pattern of the upper garment is minutely picked out in hair-like lines of gold combined with bold flowers painted in green and rose. Gold is again used to depict the pattern on the scarlet robe in the center foreground, while the patterns on the other robes are drawn in black on white. The mats on the floor are a decided green of malachite shade, and the lacquered base of the raised recess makes a fine contrast with its glowing black. Golden clouds float in from both sides of the picture covering over the upper and lower corners of the room, which is rendered roofless, in true Tosa style.

H. G.



SUMMER. ARTHUR B. DAVIES. GIFT OF MRS. EMILY CRANE CHADBOURNE

#### ARTHUR B. DAVIES

THOSE people who can hold to their dreams in a workaday world are few, and among the favored ones Arthur B. Davies holds high rank.

In 1918 Mrs. Emily Crane Chadbourne presented the Art Institute with three paintings by Davies, two called "A Woman's Head" and the third "An Antique Orizon." "Maya, Mirror of Illusions" had already hung in the collection of the Friends of American Art since 1911. This year Mrs. Chadbourne has added three more Davies paintings entitled respectively "Youth," "Leda," and "Summer (The Mother Earth)." The first two, painted with thin colors and great suavity of contour are imbued with the classic influence. The latter shows more attention to mass and is painted with turbulent curves and vigorous color.

"Youth" is an upright panel in which a slender girl steps out into a dark foreground. Her red-gold hair is blown back from her forehead, and her face in profile wears an expression of innocent audacity. Her right hand and left foot are poised

backward in a favorite Davies pose. The background is vaguely suggestive of the artist's famous composition, "Unicorns."

"Leda" is a variation of the well-known "Leda and the Dioscuri" in which the main difference is in the posture of the heavenly twins and in the profile of Leda's face. Against a wall of mountains suggestive rather of the Sierras or Rockies than of the laurel-clad slopes of Hymettus, Leda sits on a red-brown rock among blue and yellow flowers, while at her feet the rosy twins tumble on the sward. Castor (or perhaps Pollux, since the artist has chosen to overlook the inequality in their origin and has made the mortal Castor an exact counterpart of the divine Pollux) holds a spike of blue flowers for which his brother playfully extends his hand. Leda, graceful and alert, watches over them, turning her blonde head toward them so that we see only her cheek in profile. The design of the vertical lines of scrub oak on the mountain-sides ends in an amber sky above and in an oval lake of mauve below.

The third painting is a contrast to the others in mood as well as in manner. Whereas in "Youth" and "Leda" an atmosphere of profound stillness prevails, "Summer" suggests teeming life and fruitfulness. The great tree with its gnarled branches bends almost to earth under the burden of its foliage. The figures in the background are similarly bowed, symbols as always of the painter's mood. One feels the richness and variety of life and the kinship of man with his earth mother.

J. MacD.



LEDA. ARTHUR B. DAVIES. GIFT OF MRS. EMILY CRANE CHADBOURNE

## THE ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

THE Annual Exhibition of American Paintings and Sculpture is now drawing many visitors to the East Gallery. They find there an index to contemporary art in America. Great as is the variety in subject, mood, and method, the exhibition is held together by what may well be the dominant characteristic of American painting and sculpture today—devotion to a high standard of craftsmanship. To attend an exhibition of modern European art is to be conscious of unrest, grappling, and groping. Whether or not similar divergences and experiments are to take root here is a matter for the historian of the future; at present we can only say that "Peace and Plenty," which George Inness years ago used as the title of a painting, and which Oscar E. Berninghaus calls one of his pictures in the current show, characterizes America in the arts, as we see them exemplified here.

Technical proficiency, however, does not necessarily impose standardization. George Luks' brilliant painting, "The Player," which has been awarded the Mr. and Mrs. Frank G. Logan medal and prize of fifteen hundred dollars, must delight student and layman alike by the *bravura* of its brushwork. Eugene Speicher's "Nude," which won the Potter Palmer gold medal and one



THE PLAYER. GEORGE LUKS. MR. AND MRS. FRANK G. LOGAN MEDAL AND PRIZE OF \$1500.

thousand dollars, is a picture of more deliberateness and suavity; but in both paintings the technician, the workman is uppermost. Among the figure paintings—and these are many in the present exhibition—every nuance of verve or restraint is practiced. Robert Henri's "La Gitana" and Clifford Addams' "Bohemienne" range themselves with Mr. Luks' work in quick adroitness. Charles Hopkinson, in "Family Group," which was given the Mr. and Mrs. Frank G. Logan medal with one thousand dollars, Sidney E. Dickinson in "Vi," Leopold Seyffert in his portrait of Lucy G. Norton, and Karl Anderson in his quiet but living portrait of Mrs. Buell are more soberly factual. No less faithful to the features and characters of their subjects but more concerned with pattern, with making color and mass carry their own suggestions, are James Chapin in "Miss Ella Marvin," John W. Norton in "Nude," Maurice Sterne in "Giovannina," and Henry Lee McFee in "A Young Man." Adolphe Borie's two portraits of women have French charm and tact, and the more specific influence of Renoir may be followed



FAMILY GROUP. CHARLES HOPKINSON. MR. AND MRS. FRANK G. LOGAN MEDAL AND PRIZE OF \$1000.



NUDE. EUGENE SPEICHER.  
POTTER PALMER GOLD MEDAL AND PRIZE.

in William J. Glackens' "Child in Chinese Costume" and Frederick C. Frieseke's "Nude." Guy Pene Du Bois' "At the Theater" is in the satirical vein of a Forain, while "The Resting Woodcutters" by Elizabeth Sparhawk-Jones recalls the more recent technique of Dunoyer de Segonzac.

The brilliant kaleidoscope of American life has furnished material for many painters, who set down its patterns literally or use them as points of departure for more abstract designs. So we find John Sloan caught by the sudden romance of "Roofs at Sunset" and Carl Sprinchorn likewise impressed by the city's drama in "Roof-top Overlooking the Hudson." Theresa F. Bernstein's "New York Snow Scene" and John R. Grabach's "Kids and Snow" have a speed appropriate to their subjects, and aspects of the modern world are found in Robert Spencer's "Mansions of Yesterday," Robert K. Ryland's "Bridge Pier, Brooklyn," and Charles Rosen's "Round-house."

The Mrs. Keith Spalding prize of one thousand dollars for sculpture has been awarded to Benjamin T. Kurtz' "Mask of a Nubian Girl," a bronze that is interesting as portraiture, as a study of a primitive type,

and as an admirable adaptation of realism to the needs of design. Four other pieces by the same sculptor reveal further insight into the lives and habits of a savage people. The sculpture exhibits are not numerous but are varied, ranging from able portraits by Albin Polasek and Charles Grafty through the whimsies of William Zorach and O. Maldarelli, to the sensitive refinement of the art of Arthur Lee.

Prizes were awarded as follows:

The Mr. and Mrs. Frank G. Logan medal, carrying with it one thousand five hundred dollars, to George Luks for "The Player";

The Mr. and Mrs. Frank G. Logan medal, carrying with it one thousand dollars, to Charles Hopkinson for "Family Group";

The Potter Palmer gold medal and prize of one thousand dollars, to Eugene Speicher for "Nude";

The Mrs. Keith Spalding prize of one thousand dollars for sculpture, to Benjamin T. Kurtz for "Mask of Nubian Girl";

The Norman Wait Harris silver medal and prize of five hundred dollars, to Clifford Addams for "Bohemienne";

The Norman Wait Harris bronze medal and prize of three hundred dollars, to John W. Norton for "Nude";

The Mr. and Mrs. Augustus S. Peabody prize of two hundred dollars, to Clarence R. Johnson for "Lumberville, Bucks County, Pennsylvania";

The William M. R. French Memorial gold medal, established by the Art Institute Alumni Association for a work by a student or former student of the Art Institute, to John David Brcin for "Romanza";

The Martin B. Cahn prize of one hundred dollars for a painting by a Chicago artist, to James Topping for "Old Barn";

The M. V. Kohnstamm prize of two hundred fifty dollars, to Elizabeth Sparhawk-Jones for "Resting Woodcutters."

Honorable mention was awarded to the following works: "Summertime in the Catskills" by Carl Wuermer (landscape); "Bridge Pier, Brooklyn" by Robert K. Ryland (architectural subject); "Paper Flowers" by Ivan L. Albright (figure painting), and "Experience" by Kenneth Bates (still life).

F.

## MARY CASSATT

MARY CASSATT was more than a painter of mothers and children. She was an intrepid personality, a keen critic, and one of the two women members of the circle of painters who banded together in the 'seventies under the collective name of Impressionists. Moreover, she was an American, the only American in the original group, and although for many years she chose to make her home in France, she remained an American in the pungency of her speech and thought, and in her art, which never lost its own character while taking its direction from the examples of Manet and Degas.

Miss Cassatt's death in France last June marked the close of a long and active career. Her works, though well known in the United States, have seldom been shown together in representative numbers, and it is with the idea of making a sort of résumé of her artistic development and illustrating her range of mediums that the Art Institute is assembling a Mary Cassatt exhibition. Private collectors and museums throughout the country are making generous loans to this memorial exhibition, which will open December 21 and remain until January 24 in the East Galleries.

When Mary Cassatt of Pittsburgh decided to go abroad and become a painter, the action was not so commonplace as it has become today, nor were the same principles being taught in the studios of Paris. Upon the academic mode she wasted no time. In Parma there was Correggio to be studied, in Madrid, Rubens and the Spaniards; when she had completed her novitiate in the museums, she returned to Paris, and there soon became acquainted with Degas, who invited her to exhibit with the Impressionists. "I accepted with joy," she told her biographer, M. Achille Segard. "I admired Manet, Courbet, and Degas. I hated conventional art. I began to live."

Unlike most of the Impressionists, Miss Cassatt chose to represent human beings, rather than landscape. She limited her choice still further, confining her subjects



MASK OF NUBIAN GIRL. BENJAMIN T. KURTZ.  
MRS. KEITH SPALDING PRIZE.

almost entirely to mothers and children. There was nothing sentimental in this voluntary limitation, for her art was never illustrative of story or moral. Tenderness and psychological insight one may find, but the artist's feeling for color and pattern, her control of her mediums are foremost. She differed from the Impressionists in other ways, too, being more interested in truth of form than in the play of light which dissolves form. Her work embraced oil, pastel, etching, and colored aquatint, all of which will be represented in the exhibition.

Miss Cassatt's early works, after the student period, were efforts toward the realism of Courbet, Manet, and Degas. Somewhat later Japanese art held a fascination for her, and she introduced its principles into her own work. The long period of her artistic maturity witnessed a return to realism, but of a broader and more gracious type. These several phases will be illustrated in the exhibition at the Art Institute. "La Partie en Bateau," a work of 1893, recalls Manet in its strong masses



LA PARTIE EN BATEAU. MARY CASSATT.  
LENT BY CHESTER DALE, NEW YORK

and vigorous execution. To the same period belongs our own "La Toilette," with its well marked pattern and rhythm. The Japanese influence may be clearly traced in the set of ten colored aquatints, lent by Mr. Martin A. Ryerson. In her later period Miss Cassatt unified the principles she had mastered, and a long series of intimately studied and surely executed paintings and pastels of mothers and children is the result.

Among the persons and institutions whose generous loans have made possible the exhibition at the Art Institute are Mr. Walter F. Brewster, Mrs. L. L. Coburn, Robert Hartshorne, Mrs. H. O. Havemeyer, Mrs. Charles L. Hutchinson, Mr. Martin A. Ryerson, Mrs. J. Montgomery Sears, Mr. Payson Thompson, Mr. Harris Whittemore, Mr. C. H. Worcester, Durand-Ruel, the Ferargil Galleries, Albert Roullier Art Galleries, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, and the Pennsylvania Museum of Art.

Coincidental with the Mary Cassatt exhibition, there will be shown in the East Galleries paintings by René Ménard and William Ritschel, and paintings, drawings, and woodcarvings by Gjura Stojana. M. Ménard is a French painter of romantic landscapes. Mr. Ritschel and Mr. Stojana have in common the fact that both have known and lived in the South Seas and found their material in the tropics. There, however, the resemblance ends. Mr. Ritschel, trained in Munich and well

known to visitors at the Art Institute exhibitions, has developed a brilliant technique whereby the glitter of the tropical sun upon the sea and the surge of waves against the rocky coast are well recorded. Stojana, a young man whose exhibition here will be his first in Chicago, goes farther in an effort to penetrate the mysteries of savage culture; primitive idolmakers have influenced him, likewise the art of Paul Gauguin. F.

### THE GOODMAN THEATER

SINCE the middle of November, Saturday afternoons at the Goodman Theater have been given over to matinees for children. The first production, "Robin Hood," will continue until after Christmas, by which time another juvenile classic will be ready. Six or seven plays are planned for the current season, with the possibility of revival in the case of one or two successes of last year.

The plays offered by the Children's Theater are carefully selected, with the intention of establishing interest in legend and history, both the familiar and the strange, by a visual interpretation of it. It may be said that the purpose of these matinees is, in part, educational (as the support of schools last season and again this year would seem to prove); but the Goodman Theater would prefer to stress its more important purpose of entertainment. Its productions provide color, imagination, romance and adventure and above all, comedy, in forms best suited for children. Its actors are young themselves, students of the school of the Goodman Theater, and they are directed by Miss Muriel Brown, whose business has been not only the producing of plays and pageants for children, but the writing of plays for them.

"Fashion," the early American comedy by Anna Cora Mowatt, will open on December 8 as the next production of the Repertory Company. Costumes, songs, and dances of the 1840's will be featured.

A supplement giving the cast is included in this issue.

## AN OVERMANTEL BY GRINLING GIBBONS

PRIOR to the James I period, constructional and decorative arts were generalities or styles entirely disassociated from any one individual or small group of men, but upon entering the epoch of the Renaissance, men rather than styles were quoted. Thereafter individuals were held responsible for the work of lesser contemporaries as well as for their own productions.

Such a man was Grinling Gibbons (1648-1720), master carver and inspired decorator, who strongly impressed upon his age his individual genius as producer of what was distinct and super-excellent. His marvelous technique, a distinguishing characteristic of his work, was given expression in exact imitation of the forms of nature, reproduced in carving as if they were living things suddenly petrified. In all the principal palaces and private houses of the period from Charles II to George I, his individuality dominated the work of the architects. Wainscoting was the general fashion for wall covering, the Gibbons type having large expanses of wood paneling with enriched mouldings, the principal member of the cornice heavily carved in acanthus foliage and floriate drops and swags making decisive lines and accents.

One of the finest examples of Gibbons' craftwork was executed at the Great House in Cassiobury Park, Hertfordshire, the former residence of the Earl of Essex. Through the generosity of the Antiquarian Society, the overmantel from the inner library has been presented to the museum. This overmantel is an unusual arrangement of scrolls and festoons that start from a central basket filled with flowers, which in turn rests upon a wreath flanked by a piece of music, a flute, and an enormous, exotic water lily. The drops that emanate from palmate whorls are bunches of fruit and flowers, the stalks tied together with no ribbon or string showing. The top of the ornament projects fully one foot, the relief being obtained by using superimposed layers of limewood, which, when glued together, allowed the carver to produce dec-



OVERMANTEL BY GRINLING GIBBONS  
SHOWN IN ITS ORIGINAL SETTING  
GIFT OF THE ANTIQUARIAN SOCIETY

oration of realistic character in almost exact imitation of nature. As an example of a distinct decorative mode, this panel with its poise and movement of plant life, vividly proclaims the maker as well as the country from which it came.

B. B.

## PERSIAN BROCADES

THROUGH the recent gift of Charles A. Stevens and Brothers, the Art Institute has acquired nine examples of Persian brocades of the seventeenth and eighteenth centuries, when Persian textiles were renowned through Europe as well as the Orient for richness and beauty. Woven stuffs are an essential part of the equipment of a nomadic race, living as it does in tents. Thus the art of weaving in Persia early reached a degree of perfection which enabled the Safawid court, with its great wealth and splendor, to produce brocades and velvets of intricate and varied pattern very difficult to execute. The pieces in this collection are of silk woven in colors, some with gold and silver. The



JOHN GALSWORTHY. BY RANDALL DAVEY  
GIFT OF MR. AND MRS. CYRUS MCCORMICK, JR.

decoration is floral in character, representing flower shrubs or sprays arranged in rows or with interlacing stems in an all-over pattern. One piece has flowering plants and single flowers arranged in bands. Hyacinths, roses, carnations, tulips, and many other flowers are found in these designs. Brocades were used for the decorative furnishings of the court, and especially for the robes of the nobles, such as are frequently seen in the miniature paintings of the period. Of the many looms which supplied fine brocades, the most important were in the cities of Isfahan, Yezd, and Kashan. D. K. W.

#### A PORTRAIT OF GALSWORTHY

RANDALL DAVEY'S portrait of John Galsworthy has been presented to the Art Institute by Mr. and Mrs. Cyrus McCormick, Jr., and is appropriately placed in the lobby of the Goodman Theater. It was with the American première of Mr. Galsworthy's play, "The Forest," that the Goodman Theater was opened last year. Mr. Davey's portrait of the celebrated English novelist and playwright was painted last winter when Mr.

Galsworthy, a visitor in America, spent some time in the Far West. The work is in the more recent Davey style, with the heightened color, greater directness and simplification of forms that has come since this painter moved to the Southwest.

The Galsworthy portrait is one of several paintings of persons famous in the dramatic world, which have been hung in the entrance to the Goodman Theater. Others are the portrait of Mrs. Siddons by Sir William Beechey; James W. Wallack, by Charles Robert Leslie; Junius Brutus Booth, by Thomas Sully; John Philip Kemble, by Martin A. Shee; and Lillian Gish, as "Romola," by Nicholai Fechin.

Albin Polasek's bust of the late Howard Van Doren Shaw, architect of the Goodman Theater, and a member of the Board of Trustees of the Art Institute, has been presented by Mrs. Shaw and is also placed in the lobby of the theater.

#### NOTES

GEORGE STEVENS, Director of the Toledo Museum of Art, died on Friday, October 29. In the entire American museum field there was no more vivid personality, none more unselfish, none better loved. He made the beginnings of the institution which he served; almost literally he built it brick on brick. For a long period he directed its affairs from his bedside. He was an heroic figure who had no conception of his own greatness.

THE CHILDREN'S MUSEUM—Miss Mackenzie's talks for children during December will be on the following subjects:

*Some Renaissance Palaces in France and Italy.* December 4.

*Donatello and Ghiberti of Florence.* December 11.

*The Della Robbia Family of Florence.* December 18.

The talks are given at 10 o'clock on Saturday mornings in Gallery 4, and all children are welcome.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

## EXHIBITIONS

October 28–December 12—Thirty-ninth Annual Exhibition of American Paintings and Sculpture. *Galleries 251–261.*

December 9–January 25—Survey of Recent Accessions of the Print Department.

December 21–January 24—(1) Paintings, Pastels, Etchings, and Aquatints by Mary Cassatt. (2) Paintings by René Ménard. (3) Paintings by William Ritschel. (4) Paintings, Drawings, and Woodcarvings by Gjura Stojana. *Galleries 251–261.*

January 27–March 8—Seventeenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers.

February 3–March 8—Thirty-first Annual Exhibition by Artists of Chicago and Vicinity.

March 15–April 17—(1) Selected Group of Paintings from the Twenty-fifth International Exhibition at Carnegie Institute. (2) Sculpture by Paulanship.

April 28–May 30—Seventh International Water Color Exhibition.

## TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P. M.

## DECEMBER

- 7 Concert: Chamber Music. By the George Dasch String Quartette.
- 14 Lecture: "Great Book Illustrators of the Nineteenth Century." Dr. Oskar F. Hagen, The University of Wisconsin, formerly Professor of History of Art, University of Goettingen, Germany.
- 21 Christmas holiday.
- 28 Christmas holiday.

## JANUARY

- 4 Lecture: "The Prophecy of American Art: Second Version." (First lecture was delivered last season.) Alfonso Iannelli, Chicago sculptor and designer.
- 11 Lecture: "The Meaning of Modernism in Art." Oscar Brousse Jacobson, The University of Oklahoma.
- 18 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 25 Lecture: "Michelangelo and Millet." Walter Sargent, The University of Chicago.

## FEBRUARY

- 1 Lecture: "Trees as Seen by the Artist." Henry Turner Bailey, Director, The Cleveland School of Art.
- 8 Lecture: "The Significance of the Rococo." Meyric R. Rogers, Fogg Art Museum, Harvard University.
- 15 Lecture: "The Spirit of Classical and Mediaeval Art." I. B. Stoughton Holbourn, Department of Fine Arts, Carleton College.
- 22 Holiday.

## SUNDAY CONCERTS AND LECTURES

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble under the direction of George Dasch, conductor. Admission twenty-five cents.

Lorado Taft has resumed his lectures on sculpture and will continue throughout the winter every Sunday at 5:30 P. M. Admission free.

## WINTER AND SPRING PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

**D**URING Mr. Watson's absence in January certain of his courses will be taken over by able lecturers, whose names are noted in the detailed program below. The courses here announced will be continued for ten weeks in the fall of 1927, titles to be announced later. Attention is called to the following changes: Beginning in December, Mr. Watson's gallery tours will be given twice on Tuesdays and Fridays, at 12:30 and 3:45 P. M. The sketch class for beginners will meet at 10:30 A. M. on Fridays, instead of at 2:30 P. M. on Thursdays, beginning in January.

### A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 2:30 P. M.

NOTE: The January lectures in this course will be given under the direction of the Architects' Small House Service Bureau. Speakers will be announced later. Mr. Watson will resume his talks in February.

#### DECEMBER

- 6—America Today: The Country Home
- 13—America Today: The City Home

#### JANUARY

- 3—Home Builders' Lecture: From Plans to Furnishings
- 10—Home Builders' Lecture: From Plans to Furnishings
- 17—Home Builders' Lecture: From Plans to Furnishings
- 24—Home Builders' Lecture: From Plans to Furnishings
- 31—Home Builders' Lecture: From Plans to Furnishings

#### FEBRUARY

- 7—Color Symbolism and Influence
- 14—Color Harmonies
- 21—Color Schemes for the Living Rooms
- 28—Color Schemes for the Bedrooms

#### MARCH

- 7—Wall and Floor Treatments
- 14—Rugs and Upholstery
- 21—Draperies and Window Treatments
- 28—Personality and the Home

### B. GALLERY TOURS OF THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 AND 3:45 P. M.

#### DECEMBER

- 7—Friends of American Art Collection (Gallery 47)
- 14—The Water Color Collections

#### FEBRUARY

- 8—The Helen Birch-Bartlett Memorial Collection
- 15—Recent Acquisitions

#### FEBRUARY

- 22—The Potter Palmer Collection

#### MARCH

- 1—Ceramics
- 8—Sculptures
- 15—Tapestries
- 22—Rugs
- 29—Period Rooms

### C. SKETCH CLASSES FOR BEGINNERS, OPEN TO ALL MEMBERS

DECEMBER MEETINGS, THURSDAYS, 2:30 P. M.

JANUARY 7 AND THEREAFTER, FRIDAYS, 10:30 A. M.

NOTE: The class will meet with Miss Ethel L. Coe of the School of the Art Institute on January 7, 14, 21, and 28, and February 4. Mr. Watson will resume instruction on February 11.

#### DECEMBER

- 2—The Figure in Design
- 9—The Figure in Rhythm
- 16—The Melody of the Figure

#### JANUARY

- 7—Action: The Human Figure and the Animal (Miss Coe)
- 14—The Landscape (Miss Coe)
- 21—Life in Landscape (Miss Coe)

## JANUARY

- 28—The Charm of Black and White (Miss Coe)

## FEBRUARY

- 4—The Charm of Color (Miss Coe)  
11—Representation in Line  
18—Simple Rules of Perspective  
25—Rhythm and Motion

## MARCH

- 4—Design  
11—Light and Shade  
18—Tone  
25—Architectural Sketching

## APRIL

- 1—Landscape Sketching

## D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 AND 3:45 P. M.

## DECEMBER

- 3—Recent European Fine Book and Commercial Printing (Gallery 12)  
10—Annual Exhibition of American Painting and Sculpture (Galleries 251-261)  
17—Prints by Harunobu (Gallery 17)

## E. THE ART OF TODAY

FRIDAYS, 2:30 P. M.

NOTE: Miss Ethel L. Coe will lecture on January 7, 14, 21, and 28, and February 4. Mr. Watson will resume his talks on February 11.

## DECEMBER

- 3—Contemporary Schools in American Architecture  
10—Contemporary Schools in American Sculpture  
17—Contemporary Schools in American Painting

## JANUARY

- 7—What Goes into a Picture (Miss Coe)  
14—What to Look for in a Picture (Miss Coe)  
21—How Artists Have Worked through the Ages (Miss Coe)  
28—Nationality in Art (Miss Coe)

## FEBRUARY

- 4—How the House Came to Be (Miss Coe)  
11—The Art and Life of Europe: Spain  
18—France  
25—Italy

## MARCH

- 4—Hungary  
11—New Germany  
18—Sweden  
25—Norway

## APRIL

- 1—England

## F. A COURSE IN THE ENJOYMENT AND PRACTICE OF THE FINE ARTS FOR CHILDREN, AGES SIX TO SIXTEEN

SATURDAYS, 1:30 P. M.

NOTE: On January 8, 15, 22, and 29, and February 5, Miss Helen F. Mackenzie, Curator of the Children's Museum, will speak. Mr. Watson will resume his talks to children on February 12.

## DECEMBER

- 4—Printing the Christmas Card (Demonstration)  
11—When Christian Art Was Young (Stereopticon)  
18—The Christmas Story in Art

## JANUARY

- 8—Stories of Some Italian Architects (Miss Mackenzie)  
15—Stories of Some Italian Sculptors (Miss Mackenzie)  
22—How the Italian Painters Illustrated the Bible Stories (Miss Mackenzie)  
29—How the Dutch Painters Painted Scenes from Everyday Life (Miss Mackenzie)

## FEBRUARY

- 5—The French Artists Who Painted in the Forest of Fontainebleau (Miss Mackenzie)  
12—Winter Pictures at the Art Institute  
19—Snow Pictures and How to Make Them  
26—Cartoons

## MARCH

- 5—The Easter Card and How to Make It  
12—Rainbows from the Dishpan  
19—Java and Its Art of Batik  
26—Flower Painting

## APRIL

- 2—The Easter Story in Art

## NEW GOVERNING LIFE MEMBER

GEORGE A. MCKINLOCK

## NEW LIFE MEMBERS, OCTOBER, 1926

Mrs. Lysle E. Adams  
 Graham Aldis  
 Mrs. Glen A. Beem  
 Pierre Blouke  
 Miss Susan Bonfield  
 Mrs. W. C. Boyden  
 O. H. Breidert  
 Mrs. J. H. Brinkerhoff  
 Kenneth C. Brown  
 Daniel Joseph Brumley  
 Benjamin B. Bryan  
 Ernest W. Burgess  
 Dr. Henry A. Callis  
 Mrs. Elmer V. La Chapelle  
 Miss Alice Keep Clark  
 Mrs. Edward H. Clark  
 Thomas D. Collins  
 Miss Ellen C. Crawford  
 Miss C. J. Cromwell  
 Mrs. S. George Crooks  
 Mrs. David D. Dahlfors  
 Mrs. Emma P. Day  
 Arthur W. Dickinson  
 Lorenzo C. Dilks  
 Mrs. John Dolese  
 Mrs. Charles H. Dreiske  
 D. Wendell Fentress

Thomas A. Fitzsimmons  
 Mrs. Joseph B. Fleming  
 Mrs. Henry R. Freese  
 Mrs. William R. Galloway  
 Harold Greenhill  
 Mrs. Carl Heinzen  
 Mrs. Walter E. Heller  
 John W. Higgins  
 Mrs. Edward E. Hill  
 Leo S. Hirschfeld  
 Mrs. Junius C. Hoag  
 Mrs. Thomas M. Howell  
 Mrs. Edward A. James  
 Mrs. Roy Allie Johnson  
 Mrs. Ashley Oliver Jones  
 Mrs. Sidney L. Katz  
 Carroll C. Kendrick  
 Mrs. Rollin A. Keyes  
 Mrs. R. W. Keyes  
 Mrs. Peter L. Larson  
 Mrs. Edward H. Lee  
 Wilbur M. Lemon  
 Mrs. S. J. Llewellyn  
 Mrs. Ernest H. Manley  
 Mrs. George F. Marchant  
 Miss Catharine W. McCulloch  
 Mrs. L. B. McEwing

George D. McLaughlin  
 Mrs. Clarence B. Mitchell  
 Henry I. Monheimer  
 Mrs. William E. Mouck  
 Mrs. Nannie T. Myers  
 Mrs. Oliver R. Nelson  
 Dr. H. J. Ordon  
 Mrs. Harry E. Proconier  
 Mrs. Maurice G. Pryor  
 Mrs. Hugo Pulver  
 Mrs. Rector R. Rader  
 Roscoe L. Roberts  
 Miss Jennie S. Rollo  
 Mrs. Paul S. Russell  
 Dr. Samuel Salinger  
 Mrs. Oscar Schlieter  
 Frederick A. Slaten  
 Clement Studebaker, Jr.  
 Mrs. John G. Thomas  
 Mrs. John Tietz  
 Abraham Trachtenberg  
 Miss Ida M. Tregellas  
 A. Herman Werth  
 Mrs. Charles Haven West  
 Mrs. James R. Wolfenden



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